



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

plus "the fine, controlled, understanding enthusiasm" "the fine enthusiasm with which to fuse facts into wonderful life experiences" which Mr. Whiting so emphasized as an essential for the museum worker in his paper at the last meeting of the Association. Truly not too high an ideal for the teacher of art!

Second, that the courses offered be historical and theoretical rather than technical in their emphasis, that they be properly graded and correlated with those offered in other departments.

Third, that the methods of teaching be thorough and scholarly, and

Fourth, that the results attained be real development of the mind and spirit.

Where there has been lack of recognition the explanation may undoubtedly be found in one or another of the following facts: that the college departments have too often not demanded high standards of scholarship in the teaching staff, that they have put too much emphasis on studio work unrelated to historical and theoretical courses, that they have allowed unscholarly methods of work and have been satisfied with too limited attainment.

If art is to be included among the subjects offered in our college curricula, as it certainly will and must be, it is worthy of the highest and most secure place which can be made for it.

FRIDAY, MARCH 29, 10 A. M.

Metropolitan Museum

Class Room A

Preparation of the Child for a College Course in Art: **BLAKE-MORE
GODWIN, Toledo Museum.**

The greatest reason for the neglect of college art courses is the lack of training, or improper training in art given in the elementary and secondary schools. Asking a pupil to copy twice the poorly drawn apple, egg or table at the top of the page, and in the name of art, can only inspire him with the greatest disgust for anything bearing that name. Likewise the use of text books in history and literature in the high schools written by authors who know little of art, and the

interpretation of the meagre passages devoted to that subject by teachers who know far less of it than the authors, can scarcely inspire the student with a desire for further knowledge. Yet with such a preparation I myself and hundreds of thousands of others were turned loose upon the world to create and live with the ugly in design, composition, and color,—and glory in it.

The school child of today is the college student of tomorrow, and the citizen of the day after. We who are here are or should be interested in college courses in art not as an end in themselves, but as a process in the production of better citizens. It is well then not to begin our process at the semi-matured state of the college freshman but rather at as early a period as possible. For despite the frivolities of college life, the average student is really a very serious minded sort of person, who has a definite purpose in view other than enjoying life as the scenery goes by. He has a reason for taking this, that, or the other course, and his own ideas cannot be changed by any number of majors, minors, prerequisites, and requirements. In the college student the brain which in the child yields readily as the clay to the moulding fingers of the facile sculptor has already begun to assume a less plastic form.

It has been the purpose of The Toledo Museum of Art first to secure the interest of the child and then so to stimulate that interest that he will correlate his courses in high school with the collections in the Museum, each adding interest and information to the other. Then, having been started in the right direction, when he goes to college, he will not only realize that art courses are not a joke, or a plaything for ladies, but very vital and necessary subjects, from a practical as well as a cultural standpoint. The college, of course, is able to give much more detailed and comprehensive instruction than are we, with our as yet limited and restricted facilities. So we plan our work that each story hour, design class, or motion picture which a single child may attend will give him something, even if he never enters the Museum again. But such is not the case. He comes back countless times, and a few brief years of only fairly regular attendance give

him not only a firm foundation for future study of art, but teach him to live a more complete life—to be more efficient in everything he does, and to eliminate the waste and destruction due to a lack of knowledge of art.

In the training of the future college student the Toledo Museum of Art has been a pioneer. Although we do not neglect the adult, as evidenced by lectures, concerts, and gallery talks given for him, as well as by his attendance, yet our most important work has been and is with the children. When Mr. and Mrs. Stevens took charge of the Museum in 1903, their first care was to interest the public school pupils. To-day an attendance of 800 to 1200 children on Saturday and 2000 on Sunday is to be expected.

The child knowing nothing of art, should first be introduced to it by the aid of something with which he is acquainted and in which he is interested. And so, as all children know more or less of birds, a bird club was organized. The children were taught to feed, protect and save the birds as friends and allies of man and food crops, that do much to rid them of the insect pests which destroy enough to feed the entire population of Belgium. They were given plans, they built bird houses and brought them to the Museum, coming in crowds. A particular group happened to be subnormal children—which goes to show that art education need not be limited to the most highly developed minds.

Then the houses were exhibited at the Museum, and three thousand were placed in the parks and along the highways by the children. The 15,000 members of the Museum Bird Club have learned the first principles of beauty of construction in making the bird houses; they have learned the beauties of nature in placing them; they have made friends with the birds, and more than all, they have found the Museum and have gained some knowledge of its contents.

But some parents are so “practical” that their children cannot be reached thru the birds, so we have approached them thru the encouragement of vegetable gardens—for everyone realizes the utility of these,

and there can be much beauty in them—and the vegetable garden leads to the flower garden and landscape architecture. An unattractive and unlovely house, thru the influence of our garden campaign, was made into an attractive home, and in doing it both child and adult learned much of art. They now know the first principles of composition, of symmetry, and balance; and they too have been brought into the Art Museum, and by applying the same principles used in beautifying their homes, they are better able to understand and appreciate paintings, prints, and other art objects. For four years we have held vegetable and flower shows at the Museum, bringing to it thousands of people who would never have had the courage to enter a building dedicated to the Fine Arts alone. Having come once, they know the way, realize that they are welcome, and that there really is something to this “art stuff.” And they come again and again to see paintings, sculpture, ceramics, and textiles, as well as vegetables and flowers. Our four years of work resulted last year in 28,000 war gardens, thus proving to the most sceptical that art is practical.

This year we have secured a new staff member who will devote his time to instructing the children in the beauties of nature. Each Saturday morning he talks to children in the Museum and conducts field trips giving them practical tests by which they may recognize trees, flowers and birds.

As an added attraction to bring children to the Museum a little over three years ago we secured an excellent motion picture machine and began to teach art by means of the film. Each Saturday and Sunday children come to the Museum in throngs to see educational motion pictures which deal chiefly with travel, industry, crafts and art. We have shown a film of the life of Palissy the Potter, a beautiful colored one of the making of silk and many of travel and excavations in classical lands. The attendance has absolutely disproved the idea that the child or the adult desires the sort of entertainment that the ordinary motion picture theatre provides for him under the excuse of public demand. On Saturdays we are forced to run the pic-

tures two or three times and on Sunday three or four times. It is only with the greatest difficulty that we are able to keep the grown folks out of the children's shows. Even some of our trustees are regular attendants.

The crowd has become so great this year that it is necessary to form the children in a line of two which extends at times through several galleries. They stand patiently for as much as half an hour, and are the best behaved group of our visitors. It is so easy to make them understand what they may and may not do, that we would far rather release a thousand children than a thousand grown-ups in the Museum.

All of these activities, as well as others not mentioned, such as our monthly opera hours, at which selections from the opera are played and sung by the best local talent, and the story told, illustrated by lantern slides, are planned first to bring the child to the Museum, then to interest him in the work done here, and to provide him with the basis for the generally accepted work of an art museum. Design and modelling classes for children have been conducted since 1903. Under the fostering influences of all our activities the demand for admission to these classes has far outgrown our facilities. Therefore we decided last year to make our classes free to those who attended, but to admit only those who had shown some talent or desire along these lines. The principal and teachers of each of the public and parochial schools were asked to select two pupils from the fifth and sixth grades for a modelling class and two from the seventh and eighth for a design class.

A result of the Museum's former work was found in our modelling class. The young lady who taught it received her first drawing lesson in one of the earliest classes conducted by the Museum, later studying at the Pennsylvania Academy. She has secured most gratifying results with the children in the free class.

They were first taught to work from a still-life model; later on they were told to form little compositions of familiar objects; and at the close of the year they had become so proficient that they were able to

copy from casts with a great degree of skill I was surprised one morning upon going into the galleries after I had supposed the design class had all gone home, to find sixty-five children sprawled all over the floor working from a collection of Persian, Chinese and Hispano-Moresque textiles which happened to be in the galleries for a very short exhibition. Their owner, Prince Kaby was there telling the children the significance and history of the various designs. The pupils study the finest designs of all periods and countries, working from originals in the Museum's Egyptian, oriental, ceramic and textile collections. In this way they learn what has passed the test of time, as well as the principles which make it good.

Then in the first year class the children develop by repetition designs from a blot of ink, a thing in itself without symmetry or beauty. The boy who did one of these is now Captain of the Museum Police and we have arranged to give him work during the summer and in this way we hope to develop him while he is still in high school into a very able and efficient assistant. At the same time, by closer personal attention than we can give to everyone, we expect to give him more thorough training in art history and museum practice, and thus produce most excellent material for the college to work on.

Later on in the course they develop designs from fairy stories. Having learned the principles of design, the child himself selects the incident which he wishes to represent, and by applying the principles, produces a clever design of the Old Witch, or Robinson Crusoe, where he succeeds in getting in a great deal of the story as well as in producing fine balance and rhythm.

Art is more important in its practical applications—to wall paper, carpets, and neckties, than in its less utilitarian aspects. Everyone uses the former, while only a few buy and fewer still paint pictures. Never will the child who can do a fine design of Little Bo-Peep have a home that is inharmonious.

This year we have established an advanced course in design for those who completed the course given last

year and next year we expect to have three courses. In the advanced class they are taught the principles of color harmony as well as the principles of design. The work of the second year children is just as fine in color as in pattern, because they know the principles of both, and apply them to producing something original, not to copying something which they have been told is good. They know what is good and why. Children who have gone thru a year or more of this training have a ground work which must help them in any college course in art which they may later take. They know much of the theory, have developed skill of hand, and art history and criticism cannot fail to be easier for them to understand. Those who may be so unfortunate as never to go to college know what is right in clothing, homes, and cities, and may be expected to demand the good and refuse the bad.

Perhaps the most important preparation which we give the child for a college course in art is that provided in the story hour. Every Saturday and Sunday afternoon from one hundred to five hundred children come to the Museum and listen attentively for thirty minutes to learn about the various works of art in the permanent collections. This activity is under the direction of Miss Elizabeth Jane Merrill.

Sometimes the subject is such that lantern slides can be used and then the story hours are held in the hemicycle. The general subject for last month was Prints and Print Makers, the titles of the talks for each week being:

- The beginning of print making.
- Wood blocks and the Little Masters.
- Etchings and the early masters.
- Etchings and the late masters.
- Lithography.

These talks were illustrated primarily by originals in our own collection, as, in fact, all stories are, the lantern slides being used only for supplementary material to complete the historical continuity of the talk.

When the children who attend regularly have shown on examination that they are well acquainted with the

Museum collections, they are appointed assistant docents. They come to the Museum on Saturday and Sunday and tell other children and grown people as well about the wonderful things which it contains. This stimulates their interest in the Museum and enables us to carry our work of instruction to a much greater number of people than if we had no volunteer staff of assistants.

On one occasion after the story for four or five times had been on Old Masters in our collection the children who had had no previous instruction in drawing were given papers and pencils and told to draw from any painting about which they had had a story. The Man with the Wine Glass by Velasquez had been one of these.

A fine sketch of it was the work of a girl of thirteen—of remarkable talent, but up to this time no one save her own family knew it, and families are slow to recognize talent in their own household. It was so fine that it might almost have been the artist's first idea of his composition.

Another story had been on an early self-portrait by Rembrandt, and another girl, age ten, did a sketch of it.

She had the spirit of the painting. She learned more about it than if she had spent hours in a study of books on art history or technique. She has all that Rembrandt intended to give. No adult could have a better understanding of the painting than that which she showed.

As a result, these two girls were admitted to the design class, for we all felt that we had discovered talent that should be cultivated. The first thing that the younger one did was the design "How many Miles to Banbury Cross," which subject was given her to develop in class. It was as fine as a manuscript illumination, and in movement and action it was almost like some of the cave man drawings. It must be remembered, of course, that she was not copying from anything, but was using her own imagination and knowledge.

As a part of our story hour work we arrange with the public teachers to bring their classes to the Museum, out of school hours, where they are instructed on the

paintings, prints, ceramics, textiles, oriental, classical and Egyptian collections. To supplement this work we have arranged recently a rotary exhibition of photographs of works of art in the Museum which is sent to the various school buildings of the city. It is shown in each for two weeks, the exhibition being opened by a talk on the collection. There is left with it a type-written historical and critical sketch of the paintings prepared with the needs of the child in view. The success of this plan has been so great that several exhibitions will be organized next year.

There are two or three ideas that our work in Toledo has brought forcibly to my mind. One is, that it is better to create in the future college student a strong demand for courses in art than to insert into the curriculum of every college and university in America a required course in art. A college art course should first give the student a love for and appreciation of art. Next it should prepare him to acquire technical knowledge, for few students become critics or artists, while all build homes, shops, parks, and cities—and it is as wrong to attempt any of these things without a knowledge of art as it is to practice medicine without a license. Art education is a great subject. College art education is an important phase of it. But the roots of the nation's art appreciation lie deeper than the college. It is well to prune the branches and protect the trunk, but we must not forget to take proper care of the roots and enrich the soil.

The Value of the Study of Art in our Institutions of Higher Education:
J. C. DANA, *Public Library, Newark, N. J.*

Note of explanation: The President of the College Art Association, Mr. John Pickard of the University of Missouri, asked me in January of this year to take part in a discussion of this subject at the annual meeting of the Association in the Metropolitan Museum, March 28, 29 and 30. I told him that for reasons which need not be given here I would not be able to do this. But I added that if he wished I would write a brief note on the subject, print it and distribute it to members before the meeting. He approved of my suggestion; and here is the note.

Newark, N. J. March 12, 1918

J. C. D.